

The conventional media's political economy practices in the media convergence era: Case study of labor commodification in TV industry

Estavita Chantik Pembayun
Universitas Gadjah Mada, Indonesia
Email: estavitapembayun@gmail.com

Ardian Indro Yuwono
Universitas Gadjah Mada, Indonesia
Email: ardianindroyuwono@ugm.ac.id

Abstract

Technological developments provide benefits for the society in receiving information and entertainment. This has resulted many innovations made by the communication media industry players, one of which is NET. TV by conducting media convergence. Media convergence is a consequence caused by technological developments, which then affects competition in the media industry. Media convergence is gaining momentum in the communications industry, where digital technology is being used more than conventional one. Under the auspices of PT Net Visi Media, NET. TV has now looked at YouTube and over-the-top digital platforms. By looking at the transitions, this research was conducted with a critical paradigm by mapping the problems that occur related to vertical power relations, based on political economy theory of communication media by Vincent Mosco. Interview with NET. TV production team became the primary data, which was then analyzed descriptively. According to the characteristics coined by Vincent Mosco as an analytical tool, the result is NET. TV performs absolute and relative labor commodification during media convergence. Where the Tonight Show Premiere and Match Island production teams are required to be multitasking and work overtime without being paid.

Keywords: *media convergence, communication media industry, media political economy, labor commodification, power relations*

INTRODUCTION

Convergence can be said as a consequence of technological developments, which then also have an impact on competition in the media industry, one of which is the television industry. As one of the conventional communication media, television is starting to converge, by expanding its business scope by utilizing digital media. Like MNC which has RCTI+ and NET TV with Netverse. This research will focus more on discussing NET. TV, which imaged itself as modern television, full of idealism in terms of the programs presented and adapted to the tastes of the metropolitan population, is in line with the slogan "Televisi masa kini" or "Today's Television". In its journey as a television media industry, NET. TV was sued for bankruptcy which was filed by Bambang Sutrisno Kusnadi on 25 November 2020. This lawsuit was registered at the Central Jakarta District Court with number 403/Pdt. However, since April 16, 2021 NET. TV makes a new breakthrough in the television media industry. Apart from existing on television screens, now exclusive media products from NET. TV can also be enjoyed through other platforms with internet capital. Apart from producing entertainment content for

television, NET. TV is the only television station that produces exclusive entertainment content for the YouTube and Over the top (OTT) platforms called Netverse. The Netverse application itself was launched on 25 March 2022 and was inaugurated on 20 May 2022.

In this research, the authors will focus on the case of the commodification of television media workers. With business development carried out by a television media industry, the power of media workers is indirectly maximized to meet business needs. Even if the salary earned for his work does not match the workload given. Amidst intense competition, ratings have dominated the motion of the television industry. As is well known, ratings are highly dependent on the number of viewers, hence the issue of trend and popularity which is more dominant in the television station's production strategy. Interestingly, it seems as if the television stations themselves cannot control the trend of broadcasting programs that are currently developing. The television stations claim that program broadcasts are adjusted to the wishes of the public through rating data on the ground (Nurhaqiqi, 2019). Phenomena related to the commodification of television media workers are still frequently encountered, but unfortunately they have received little attention from communication researchers, both in Indonesia and outside Indonesia. Even at a certain point, when the television media practices the commodification of content and audience, they actually do the commodification of workers first.

According to the results of research conducted by Yoedjadi and friends in 2021, the pattern of news production in the Indonesian television media industry generally utilizes two human resources, namely regular journalists and freelance journalists (Yoedjadi, et al, 2021). The results of this research show that there has been a commodification of contributors in television news production. If it is related to the era of media convergence, the processed results of the news are not only published on television programs, but also on digital platforms owned by the television media industry. This phenomenon also occurred on TVRI Bengkulu. According to research written by Putri and friends in 2018, working hours at TVRI Bengkulu are uncertain, whenever there should be. If it is related to the era of media convergence, the work of TVRI employees is not only published on television, but also digitally such as YouTube and websites, without any additional salary. A similar phenomenon also occurs in other broadcast media, namely radio. Now the radio industry has also penetrated the digital world. One of the private radio broadcasters said that with media convergence, the radio industry where he works now has his own streaming website. With the streaming website, the radio industry can get additional revenue by selling existing ad slots. This inequality is also included in the Commodification of Workers category, where the expertise of workers is used as a commodity that is used by companies to gain more profits (Bella, 2022).

This phenomenon indicates that there are still many practices of commodification of workers carried out by the television media industry. In this commodification practice, television media workers are forced to exchange their labor with inappropriate wages. Commodity also contains another meaning in the discussion of the commodification of workers where, commodities position workers who produce these products not because of their skills, but their ability to generate exchange (Nasrullah, 2018). The choice of topic in this thesis itself cannot be separated from the anxiety of researchers who for several years have noticed symptoms of the commodification of television industry workers at several Indonesian private television stations. Quite a lot of research departs from the problem of commodification of media workers in Indonesia. In the context of the convergence era, with the increasing number of platforms owned by the television industry, new concerns arise from researchers. This is related to the potential for excess burden given to workers, because these changes have the potential for media workers to work on a job desk or work that previously might not have existed or was not specifically stated in the work contract, but needs to be done regarding the production of programs or content for the sake of meet market needs in this convergence era.

The purpose of this research is to describe the commodification of workers that has been carried out by the private television media industry which is involved in platform revolution or media convergence in order to maintain its existence. In addition to identifying injustices that occur as a result of power relations or the interests of investors, in utilizing all resources and opportunities to bring benefits to the television media industry. Benefits in this research, divided into two parts. In academic terms it is hoped that it can enrich communication studies related to the political economy of media, especially in the focus on the commodification of media workers. In

addition, research is also expected to contribute to developing the study of communication science, especially in the science of media and cultural studies. In practical terms, it is hoped that it can become input to stakeholders in policy making. This research is devoted to the television media industry. It is also hoped that this research can become material for media literacy as well as a means for media workers to speak out about the injustices they are experiencing.

LITERATURE REVIEW

Research on the labor commodification of media industry has been carried out before. One of them was carried out by Budiman in 2018 with the title "Commodification of Media Workers in the Television Entertainment Industry". This research reveals that the commodification of workers is very likely to occur because individuals who are considered to have potential will continue to move to show their existence, even being able to control most of the media market. Subsequent research was conducted by Haryono with the title "Commodification of Television Workers in Indonesia in 2018. The results of this research include that the commodification of television workers in Indonesia appears in the form of worker exploitation which has started since the approval of the work contract. This exploitative structure is then accepted by workers and reproduced in the television work system in Indonesia. The last research was conducted by Putra and Astagini in 2021. The research entitled "Commodification of Television Media Workers (Studies on Sports Reporters at Television Station X) shows that the severity of the work carried out and the minimal wages of media workers are not equivalent to journalists' living wages, making practice commodification is still going on. From the three previous studies that have been conducted, it can be concluded that the practice of commodification of media workers is still common in the media industry. However, none of these three studies mention in depth the practice of commodification of workers that occurs due to innovation in the form of media convergence, so that renewal research is needed regarding the commodification of media workers.

Labor Commodification in Media Industries

Capitalism is basically an economic system in which large numbers of labors, who have few property rights, produce commodities for the benefit of the capitalists who own such things as commodities, the means of production, and even the labor's working time because they buy the workers on a salary basis. In the Labor Law of the Republic of Indonesia No. 13 of 2003, the definition of a general workforce (article 1 paragraph 2), namely everyone who is able to do work to produce goods or services to meet their own needs and for society (Husni, 2019, p. 16).

According to Vincent Mosco, this is included in the category of commodification of labor or workers. Vincent Mosco (2009 p.9) describes commodification as a way of capitalism bringing about the accumulation of capital goals, or simply it can be described as a change in function or use value into an exchange value in relation to the study of communication.

Basically, the commodification of workers themselves is a form of transformation of the work process in capitalism, where the skills or expertise and hours of work possessed by workers are made into commodities and then exchanged and valued in money. This commodity exchange agreement is then embodied in a work contract agreed upon voluntarily between the worker and the investor. Through this agreement, workers usually feel they have the opportunity to increase their capacity to pursue their personal interests.

Labor in the Media Industry

For capitalists, workers are an important element in the production and distribution of media. The production process itself has started when the financier enters into a work contract or work agreement, namely workers as commodities and means of production (Mosco, 2009 p.131). The agreement process is set forth in a formal work agreement, so investors feel entitled to exploit workers as long as it is in accordance with the mutually agreed purchase contract. This exploitation practice is said by Mosco (2009) as a form of commodification of labor or workers.

The commodification of workers sees workers as assets that can be used in various types of functions to drive media companies. As stated by Caporaso and Levine (2012 p.168-169), the relationship between workers and investors has the potential to explore the power relationship between the two. Optimum utilization of their energy and thoughts by constructing their thoughts about how enjoyable it would be to work in a mass media institution, even if the wages were not supposed to be (Cosmas, 2020). In the context of this research, workers do not own the means of production, so they sell their energy, thoughts and creativity to investors to get wages. Investors exploit these workers through work agreements or contracts that benefit them. While workers are forced to accept it because they need a job to survive.

Media Convergence

Dwyer (2010 p.6), states that the presence of internet technology has completely changed the way content is created, distributed, and consumed. Unlike conventional broadcast media, the internet is not only a point-to-point medium, but also point-to-multipoint. In addition to the use of digital technology, convergence is also marked by the emergence of inter-technology networks that allow complex two-way communication to occur. Therefore, Meikle and Young (2011 p.3) consider that the current convergence is digital media networks.

It can be said that the convergence of platform technologies is due to the digitization of media content, which causes old and new media to clash (Jenkins, 2008). In the context of the television media industry, the emergence of the internet fosters a collaboration between them, or what is commonly referred to as convergence. Convergence is seen as a process whereby media companies that used to use only one platform form larger multiplatform media conglomerates. With the trend of media convergence among the television industry, it also provides opportunities for media workers to hone their skills. With the expansion of conventional media platforms by utilizing digital media, the competition between media is getting stronger. The opportunity to hone existing skills can certainly provide added value for workers. Professionals working in the media industry who are carried away by convergence, need to learn to show their critical and creative thinking at work (Huang et. al, 2006).

METHODS

This research uses a qualitative approach with a critical paradigm. This method is defined as a series of activities or processes of capturing information, from natural conditions in the life of an object, linked to solving a problem, both from a theoretical and practical point of view (Nawawi, 2019). The critical paradigm has the view that forms of domination must be eliminated, and encourages freedom, justice and equality. The critical paradigm in this research is used to dismantle the commodification process that occurs, especially in the commodification of workers. The critical paradigm also requires in-depth involvement of the researcher's beliefs, which will be used as a basis for positioning the cases under study (Pratopo, 2018).

This research uses the case study method, where this research is based on events that have occurred. The purpose of this research is to study how an event can occur systematically over a long period of time. Case study is a type of qualitative research that is carried out with a program, activity, event, and group under certain circumstances. This research is roughly used to observe the background, circumstances, and interactions that occur (Mulyana, 2013). The object of research is the commodification of conventional media industry workers in the convergence era. While the subjects or key persons in this research were NET media industry workers. TV such as the Head of the Tonight Show and Match Island Program Department, program production team and Human Resource Development.

In this research of the labor commodification of media industry, researchers collected data from July to August 2022. Previously, researchers had conducted pre-research from April to May 2022. The researchers chose this time because they saw that April is one year after the Tonight Show. Premiere airs while May is the month when Netverse launches. In collecting data, observations were made by researchers in August 2022 because in August, the Match Island season 1 program, which is one of the focuses of this research, has finished airing and is in the preparation stage for season 2. Data in this research will be collected through several techniques.

collecting data to answer research questions, including through in-depth interviews, observations and literature studies. Data analysis was carried out to process qualitative data that had been obtained by researchers. The data obtained will then be analyzed using an interactive model from Miles and Huberman. This technique has three components, first of all is data reduction. Data reduction is summarizing and selecting the main data or important data from all the data that has been obtained (Sugiyono, 2022), then data presentation and after that the verified data will be concluded.

Conceptual framework

In this research, researchers will focus on the concept of commodification. Commodification relates to how the process of transforming use value into a commodity that has an exchange value. With the phenomenon of media convergence among the television media industry, researchers will focus on looking at the impact that occurs from the perspective of commodification of workers. Where from the point of view of the media industry as a place for workers to explore themselves, they will benefit by taking advantage of this opportunity as a business opportunity.

In the commodification of labor itself, there are two processes that can be considered. First, the commodification of labor is carried out by externalization, in which the commodification process has been expanded and tends to be governed by market logic. Second, is immanent commodification in which political economy explains a dual process that when workers are carrying out commodifying activities, they are also being commodified at the same time. According to Mosco (2009, p. 131), there are two main characteristics that can be used to see the commodification of workers, namely absolute exploitation (extending the working days) and relative exploitation (intensification of the labor process). The two characteristics proposed by Vincent Mosco will be used as an analytical knife by the researcher, in order to analyze the existing problem formulation. Absolute exploitation is done by setting working time and overtime. Work time management is important and highlighted by Mosco in the commodification of workers. In capitalism, working time is a very important part so that workers' working time is regulated like a commodity. Meanwhile, relative exploitation can be characterized by requiring employees to become multitasking. With the expansion of media platforms, caused by the media convergence era, media workers themselves have the potential to have a double workload, due to demands to be versatile.

Television and the Political Economy of Media

As an industry, television certainly needs profit to be able to maintain its existence. As a labor-intensive and capital-intensive medium, television media relies on acquisitions. So the success of the program is not only determined by how much the audience watches, but how many advertisers are willing to show their advertisements on the broadcast program (Armando, 2016 p. 33). If in the past a television program could only be enjoyed by turning on the television, now that the development of technology has become more sophisticated with the emergence of the internet, many television industries have taken advantage of it to gain multiple profits, without having to increase capital and operational costs.

In the political economy of the media, there are values of capitalism which are embedded in all layers of business life, including in the television media industry. The management of television media is ultimately heading in the same direction, always involving capitalists and their capital (Haryanto, 2018). Through capitalism, the television media is managed like a source of production that can generate as much profit as possible. There are several ways to do this, including by looking at what exists in capitalism, such as capital accumulation, wage labor, etc., and placing the media within the framework of production and reproduction produced by these basic elements. According to Vincent Mosco, the political economy of media in a narrow sense is a study of social relations, especially power relations which together shape the production, distribution and consumption of resources. Meanwhile, in a broad sense, political economy is defined as the study of control and survival of social life (Mosco, 2009, p.25). Political economy as an approach has contributed to analyzing power relations related to cultural production. According to David Hesmondhalgh, Political economy places more emphasis on ethical and normative questions (Hesmondhalgh, 2013, p.33). In this research, political economy theory is used to analyze

power relations or interests of investors, in utilizing all resources and opportunities to generate profits, in the context of this research is the television media industry. In the context of television, commodification is applied to cultural artifacts (Haryono, 2018). What lies behind the behavior and social exchanges described by television, audiences or audiences are measured and described by rating research which is then sold as a commodity with a number of rates to advertisers.

RESULT AND DISCUSSION

History of the NET. TV

NET is a television station that is part of the Indika Group business group. In 2012, PT NET Mediatama Indonesia wants to build a television station that brings a media revolution that is modern and in line with technological developments. NET first conducted a trial broadcast on May 18, 2013 by Wishnutama (Former Director of Trans TV) and Agus Lasmono (CEO of Indika Group). The two figures eventually built a new television station that had a different concept and format from Indonesian television stations in general. NET name. itself is an acronym for News and Entertainment Television. NET. established on the basis or foundation that entertainment and information content in the future will be increasingly connected.

The increasingly widespread use of streaming media among the television media industry, NET. finally launched the Netverse app. Netverse is an OTT (over-the-top) platform which was officially launched on May 20, 2022 by presenting content that the public can watch. Here the audience can re-watch NET programs. TV from start to finish. According to the release of NET., Netverse presents a number of entertainment content typical of NET millennials. which can be downloaded for free via Google Play and the App Store. The audience is invited to experience the “universe” of this world full of entertainment. Netverse is an Over The Top (OTT) platform containing quality, edgy drama series content, music programs, talk shows, wherever and whenever. The launch of Netverse will introduce the face of this digital platform directly to the public so they can access their choice of entertainment content. With the tagline “Prime Time All The Time” Netverse is expected to be a solution for NET viewers. TV that wants to enjoy programs belonging to NET. TV without having to wait for the right broadcast schedule on television.

Streaming Exclusive Program

Tonight Show Premiere

Tonight Show Premiere is NET’s talk show program. which is specifically present on the video on demand platform, with the concept of watching in the style of “hanging out” with topics and guest stars that are relevant to current trends. This program is a streaming version of the Tonight Show television program which has been available since April 3, 2021. Initially, this program could only be watched on the TonightShowNet YouTube channel, but since May 2022 the Tonight Show Premiere can also be watched via the NET’s OTT Application. called Netverse. The Tonight Show Premiere was chosen to be one of the exclusive programs that will be the focus, because it is the first exclusive streaming program owned by NET. tv. This research will focus on the broadcast of the Tonight Show Premiere program from its initial presence, namely April 3, 2021 to July 15, 2022. This period was chosen to see the transition felt by the Tonight Show Premiere production team in producing the program, from when it was broadcast where it was still in the same team. with the Tonight Show Regular, until finally they were separated and there was an addition to the viewing platform.

Match Island

Match Island is an Indonesian matchmaking reality show that airs exclusively on the Netverse OTT platform. In this event, there are ten single men and women who are exiled on two beautiful islands called Pulau Umang and Pulau Oar with various challenges to find suitable partners. The first season of Match Island aired once a week, starting May 20, 2022 and ending on July 15, 2022 with a total of 10 episodes. In this research, Match Island was chosen as one of the exclusive programs that will be the focus. Match Island is the first exclusive streaming program to be broadcast exclusively on the Netverse. Research will be focused on Match Island season

one. It is hoped that the results of this research can help evaluate policies that are deemed unfair in the production process to support the production of the next season, even other new Netverse exclusive programs.

First Strategy of NET. TV

Since the first year, in celebration of the birthday of NET. TV also celebrates it unusually, NET. TV combined its birthday celebration with a concert filled with domestic and foreign stars, plus an award entitled Indonesian Choice Awards. It's a shame that the spectacular celebration stopped until 2018, which is when NET's birthday celebration. TV to 5. This is due to the financial situation of NET. Unstable TV. This was also confirmed by NET workers. TV that has been working since the beginning NET TV is here.

Throughout November 2020, NET. TV has become a hot topic of conversation in the national news media. PT NET Mediatama is reportedly included in the list of companies sued for bankruptcy. The lawsuit was made because of NET. TV was late in making payments to its suing clients. The lawsuit was later withdrawn on December 2, 2020, but it didn't stop there, NET. It is reported that TV has not escaped bankruptcy because there are still debt obligations due to arrears in vendor payments (Hamdani, 2020). With news as secondary data, it can be said that NET. TV is experiencing a decline in revenue. This event was confirmed by secondary data obtained by researchers in the form of podcast content. Edo Wicaksono, who in April 2022 still served as vice president of production for NET, in the Destanyawho podcast episode 12 which was uploaded on April 30 2020 with the title "Boss Tonight Show Clarifies why the Tonight Show Breaks" talked about what was going on with NET. TV.

In the podcast, he also said that NET had to postpone several new programs that were ready to be presented. In addition to delaying new programs, NET. TV even closed their prime time programs to reduce production costs. He said this was due to the decrease in viewership ratings so that revenue from advertisements also decreased. From the employee's point of view, with the idealism that is held in terms of the concept and quality provided, it is not worth the income received. The budget needed to produce programs with high resolution or High Definition image quality certainly requires a lot of money. NET expenses and income. TV is not comparable, because NET. TV is still relatively new, so not many brands have the courage to buy existing ad slots. The intended target, namely the middle and upper class, is also considered inappropriate when applied to the world of television, so the viewership rating is also low when compared to competitors, even though the quality is good. This is because people from the SES A and B strata, especially in Indonesia, rarely watch television. In their daily lives, the majority of SES A and B people spend their time working, not watching television, and they also prefer shows that can be enjoyed via mobile phones, because they are simpler and can be accessed anywhere. Based on these findings, researchers can conclude that NET. TV at the beginning of its appearance has carried out a strategy that is not quite right.

Optimizing the Opportunities of NET. TV

The mutually beneficial relationship between the media and advertisers is one of the reasons why ratings still dominate the motion of the television industry. As is well known, ratings are highly dependent on the number of viewers, hence the issue of trend and popularity which is more dominant in the television station's production strategy. Competition among the television media industry which is getting tighter, of course, is also one of the factors driving NET. TV to innovate one way with media convergence, by utilizing Internet technology. Since its inception, NET. TV actually already utilizes the YouTube platform to re-upload terrestrial programs with a shorter duration. NET does this. TV until they finally realized that there is a gap in the number of viewership ratings on television and YouTube. Until finally on April 3, 2021, NET. TV launches exclusive programs that are streamed and only broadcast on YouTube. The program is called Tonight Show Premiere. The program is a streaming version of the Tonight Show television program. According to Boniex as the producer, the Tonight Show is a talk show program that is quite unique so that it has many fans.

Apart from utilizing the YouTube platform, since May 20 2022 NET TV has officially launched an over the top (OTT) platform called Netverse. Netverse presents a number of NET millennial-style entertainment content that can be downloaded for free via Google Play and the App Store. Netverse is a streaming service platform that contains drama series content, music programs, talk shows produced by NET. TV that can be

enjoyed anywhere and anytime. The launch of Netverse will introduce the face of this digital platform directly to the public so they can access their choice of entertainment content. With the tagline “Prime Time All The Time” which means “prime time at any time” in Indonesian, Netverse hopes to be a solution for NET TV viewers who want to enjoy NET TV’s programs without having to wait for the exact broadcast schedule on television. After owning Netverse, NET. TV finally broadcast another exclusive streaming program that only airs on the Netverse application called Match Island. Therein lies the uniqueness and difference between Netverse and OTT owned by other television media competitors, because until the time this research was conducted, only NET. TV is the only television media that has OTT with exclusive programs on it. From Widha’s presentation as the producer of Match Island, this program received a good response from the public. Not only can this be seen from the number of viewers who saw the Match Island program on Netverse, but the reactions of the viewers who also welcomed After Match Island and looked forward to Match Island season 2. From the data obtained by researchers, it can be concluded that after NET. TV experienced an unstable financial situation in the first 5 years of its existence, now by innovating by having exclusive programs that utilize internet technology such as YouTube and OTT is considered a breath of fresh air. With business development through streaming programs, NET. TV can now reach a wider audience. By having a special program that only airs in streaming, the NET idealism has resurfaced. TV as a different television medium, not only that for target audiences with SES A and B layers, it can also be more easily achieved.

Revealing Worker Commodification Practices in the Media Convergence Era

Mosco (2009) emphasized that the commodification process always emphasizes the transformation of use values into exchange values. For capitalists, workers are a very important element in media production and distribution activities. With a strategy of optimizing business opportunities by utilizing the internet, NET. TV requires its workers to give all their best skills. Especially for creative teams, after giving their best skills, it turns out that workers also have the potential to be used as commodities outside the company, to get more profit. Dadu said that as a creative there is a worker whose expertise is to create a comedy concept to support a program, which is also sold through video on demand media. Based on the primary data obtained, the researcher confirmed the data by looking for secondary data. The facts prove that NET. TV does indeed commodify workers, in accordance with the definition of commodification according to Vincent Mosko that commodification is the transformation of use value into exchange value. A creative team worker named Dadang, after he managed to get a good response from the audience because of his funny comedy ideas, his name was included as the title in the Tonight Show content posting on Youtube. With Dadang’s creativity, his name became famous as a NET worker. Creative TV. In line with the data submitted by Dadu, having Dadang’s name embedded in the title causes YouTube TonightShowNet content connoisseurs to know that NET. TV has a qualified creative team figure. This can be seen from the comments column of the three contents. TonightShowNet’s YouTube audience gave positive responses and even looked forward to the concept of jokes entrusted by the creative team named Dadang.

Dengan pengembangan bisnis yang dilakukan dan dibalik sambutan hangat masyarakat terkait adanya program eksklusif yang ditayangkan secara streaming tersebut, tenaga dari tim produksi secara tidak langsung dimaksimalkan untuk memenuhi kebutuhan bisnis. Seperti yang telah dibahas pada sub bab sebelumnya, bahwa NET. TV telah memperluas bisnis mereka dengan memiliki program acara streaming serta platform Netverse. Dengan strategi yang dilakukan tersebut, beban kerja yang diberikan kepada tim produksi bertambah dan dituntut untuk serba bisa dan cepat dalam penyesuaian *jobdesk*. Komoditas juga mengandung makna lain dalam pembahasan komodifikasi pekerja yang dimana, komoditas memposisikan pekerja yang menghasilkan produk tersebut bukan karena keterampilannya, melainkan kemampuannya untuk menghasilkan pertukaran.

With the business development carried out and behind the warm welcome of the community regarding the exclusive program that is broadcast by streaming, the energy from the production team is indirectly maximized to meet business needs. As discussed in the previous sub-chapter, that NET. TV has expanded their business by owning streaming programming as well as the Netverse platform. With this strategy, the workload given to the production team increases and it is demanded to be versatile and fast in *jobdesk* adjustments. Commodity also contains another meaning in the discussion of the commodification of workers where, commodities position

workers who produce these products not because of their skills, but their ability to generate exchange.

In this research, the researcher applied the results of Vincent Mosco's thinking which said that in the commodification of labor there are two processes that can be considered. First, the commodification of labor is carried out by externalization, in which the commodification process has been expanded and tends to be regulated according to market logic. Commodification is felt not as an institutional power but as a natural and rational order in life that leads to hegemony. The externalization of the commodification forms a variety of other new commodifications. This is in line with the findings of researchers, where the production team before NET. TV saw an opportunity on YouTube and owned the Netverse. Now the focus of the NET production team. TV is not only on television, but has expanded to the world of streaming. This was also confirmed by Ridwan as the PA of the Tonight Show Premiere, where in 2022 the Tonight Show Premiere has started to insert special segments to advertise a brand. The second process is immanent commodification, based on research results to get maximum profit, NET. TV utilizes other platforms to re-upload their terrestrial programs such as YouTube and Netverse. With the business expansion carried out by NET. TV, total audience NET. TV certainly increased. Not only the number of viewers from television but also increased from YouTube and Netverse. If related to the second process that was said by Vincent Mosco, media workers can be likened to a root that is actually commodified, because they are the ones who produce commodities. So it can be said that in this case, NET. TV commodifies workers to commodify others. Researchers also apply the two main characteristics proposed by Vincent Mosco, namely relative exploitation (intensification of the labor process) and absolute (extending the working days).

Demands for multitasking and increased workload (Relative Commodification)

In the work contract of the NET production team. TV doesn't have job descriptions that lead to a program or type of program. NET worker. TV is required to always be ready if it is to be moved from one program to another, different from the contracts of Indonesian television workers in general. Indra's informant who has worked as a creative division of NET. TV for about 5 years said, the NET work contract system. TV requires its workers to always be ready if at any time they are assigned to handle other programs. The demand for easy adaptation was also confirmed by Insani as part of Human and Resource Development who has worked at NET. TV since 2015.

In producing the Tonight Show Premiere, using the one take shoot shooting technique required the PA team to think creatively in taking angles and to be able to adapt the format of the Tonight Show Premiere program to YouTube's needs and Netverse's needs. From the point of view of the creative team, with the Tonight Show Premiere program, where previously it was enough for Dadu to think about games and program plots for the needs of a Regular Tonight Show (shown on television), now it is in the selection of guest stars that Dice and the team are required to be more observant in choosing guest star. The concept of the Tonight Show Premiere is 100% talk show, so it requires a lot of material to talk about. Meanwhile, in the Match Island production process, from the PA's point of view, creatives alike feel that the demands of being multitasking and adaptable workers are felt. Starting from a small number of crew for a long production duration, forcing them to maximize their available time and help each other between divisions as well as adjusting the tastes of the target market (internet citizens). Both the PA and creatives from Tonight Show Premiere and Match Island previously produced only programs focused on television.

The unique thing that drew the attention of researchers to this data is that the two producers said they did not feel any significant changes when this exclusive program was produced. They said they were happy because this exclusive streaming program was a new experience for them. They also said that the responsibilities and work they did were still the same as when they held producer positions on terrestrial programs. With the existing data, it can be concluded that with this exclusive streaming program, the party that is disadvantaged is the production team from the perspective of assistant producers and also creatives.

Overtime Work and Bonus of Payment (Absolute Commodification)

Referring to Vincent Mosco regarding the commodification of workers with absolute characteristics, what happens to NET workers. TV can also be categorized as an absolute commodification. Where is the media convergence strategy carried out by NET. TV, resulting in the production team having to work more than the

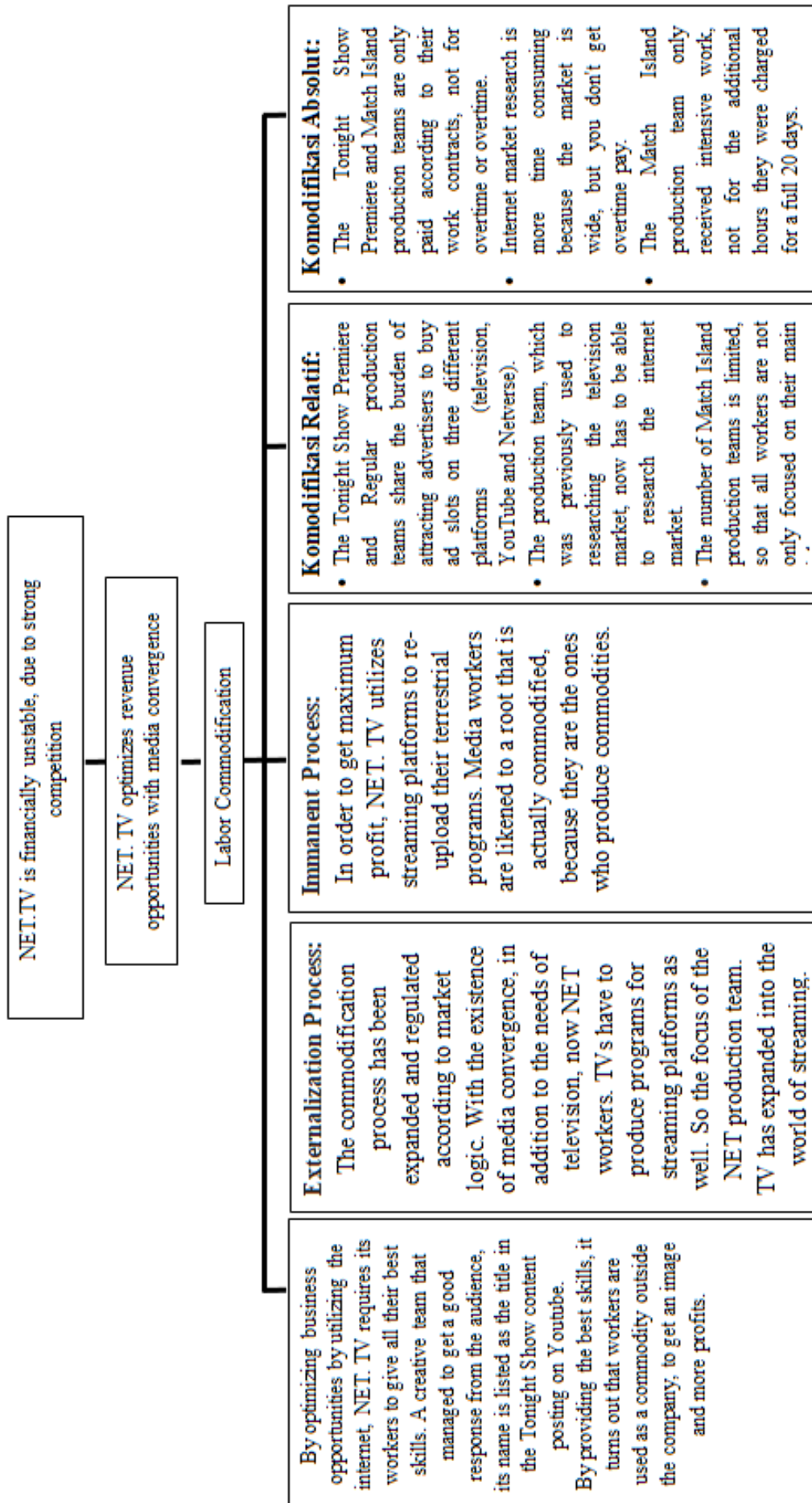
number of working hours previously agreed upon at the time of the work contract. The Tonight Show Premiere production team said that their work load could not only be done in 9 hours. Apart from working overtime, they must also be available to stand by on call at any time when things need to happen. On the one hand, this readiness guarantees the continuity of broadcasts from television stations, but on the other hand, media workers can never be separated from work because they have to give up their time to work outside of hours. as a production team it seems impossible to work according to the existing working hours, because the work is quite dense.

From an absolute standpoint, the production team for both the Tonight Show Premiere and Match Island programs are only paid for working hours according to the work contract that has been agreed upon, for overtime they do not get extra or overtime pay. In fact, research for streaming programs takes more time because the market is very broad and they are used to researching the television market. During the Match Island production process, the production team only received intensive money such as travel and meal allowances, but not for the additional hours they were charged for a full 20 days. Another interesting thing that the researchers found during the interview was that there was no appreciation in the form of additional bonus money for the Tonight Show Premiere production team, even though the program was aired on two different platforms. Whereas for the host of the event, there is an adjustment to the contract and honorarium. Of course this is something that is unfair to the Tonight Show Premiere production team, because NET. TV will of course get more profit from selling ad slots on the two platforms. In fact, the production team did not get an additional bonus at the time of payroll, even though NET. TV gets more double profits by selling the programs they produce.

As humans who were given logic to think by the Almighty, of course, NET workers. This TV is fully aware that they are being commodified. Dadu admits that what is ordered by the superiors must be accepted. He is willing to do the job without fighting, while he is still being paid by NET. TV, because he still really needs money to support his family. Dadu chose to accept the situation that happened to him rather than having to claim his rights, because he was worried that if this was done he might be fired for demanding too much.

Regarding Dadu's confession, researchers found a petition entitled "We Love #NetTv which was uploaded on August 9, 2019. The petition aims to provide support to NET.TV workers so they don't get laid off, because they feel they have given the best for the world of television. in Indonesia. The petition has been signed by 23,938 people. If this petition is related to the statement given by Dadu, then NET.TV has indeed carried out massive layoffs caused by the company's financial instability. Ridwan and Ari as PA also said the same thing with Dadu and Indra, they admit that because of their family's unstable economic situation, they have chosen to keep working at NET.TV, even though they are aware that they have become victims of commodification.

From a social perspective, researchers see that the participation of the state (government, KPI and laws) and society (professional organizations, trade unions, etc.) is still very minimal. Capital owners know very well the weaknesses in laws and regulations in the field of broadcasting and employment in Indonesia. It is used for the benefit of its own interests. NET worker. Many TV stations are not affiliated with trade unions, so they are also little educated about workers' rights. They need "enlightenment" from the people who are involved in this matter (professional organizations and trade unions). Because of this, the role of the parties mentioned above is very important so that television workers do not live in false consciousness forever and continue to be exploited by the owners of capital.



Research Results (compiled by researchers)

CONCLUSIONS

Starting from a strategic mistake made in the first five years of its existence, resulting in NET. TV is unable to compete with its competitors, which leads to financial instability. In the midst of increasing competition in the television industry, the production of NET. TV is now starting to expand into a streaming program industry. This places the production team like a machine. Workers are seen as passive parties, who are assumed to be no longer part of a unified concept, not designers of works, but nothing more than executors to enrich the company. Based on the results of the data, interviews and analysis in the previous chapter, it can be concluded that NET. TV has commodified workers in absolute and relative terms, according to the characteristics sparked by Vincent Mosco which is used as an analytical knife.

With a strategy of optimizing business opportunities by utilizing the internet, NET. TV requires its workers to give all their best skills. Especially for the creative team, after giving their best skills, it turns out that workers are used as commodities outside the company, to get an image and more benefits. The commodification of labor is carried out by externalization, where the commodification process has been expanded and tends to be regulated according to market logic. In line with the findings of the researchers, where the production team was previously NET workers. TV only works for television needs, now they have to produce programs for streaming platforms as well. So the focus of the NET production team. TV has expanded into the world of streaming. In the process of immanent commodification which describes a dual process that when workers are producing commodities, they are also commodified. In order to get maximum profit, NET. TV utilizes other platforms to re-upload their terrestrial programs such as YouTube and Netverse. Media workers are likened to a root that is actually commodified, because they are the ones who produce commodities. So it can be said that in this case, NET. TV commodifies workers to commodify others.

From a relative standpoint, the Tonight Show Premiere and Regular production teams still have the same burden, namely how the Tonight Show can attract advertisers on three different platforms (television, YouTube and Netverse). From the point of view of the Match Island program production team, now they have to be smart to do internet market research. In the Match Island production process there is also a relative commodification, where the limited number of crew for almost 24-hour production needs for 20 full days results in the entire production team having to be able to multitask to help each other. From an absolute standpoint, the production team for both the Tonight Show Premiere and Match Island programs are only paid for working hours according to the agreed work contract, not getting overtime pay. In fact, research for streaming programs is more time-consuming because the market is so broad. During the Match Island production process, the production team only received intensive money such as travel and meal allowances, but not for the additional hours they were charged for a full 20 days.

Interestingly, this commodification is not felt by production workers with producer positions, because they admit that the burdens and responsibilities given are relatively unchanged between producing terrestrial and streaming programs. Another interesting thing that the researchers found during the interview was that there was no appreciation in the form of additional bonus money for the Tonight Show Premiere team even though the program was aired on two different platforms. This was something that was unfair to the Tonight Show Premiere production team, because NET. TV will of course get more profit from selling ad slots on the two platforms. For the Human and Resource Department, it is suggested to be more sensitive to the workload of the production team. It is hoped that with this research, HRD can consider holding in-depth training, especially related to internet market research so that what is done by the creative team can be maximized and well-directed. In the study of political economy, the interaction between power (power) and economic phenomena needs to get an important priority to be seen because it is the center of all market activity which is very decisive. While conducting this research, researchers found many other unique things, apart from the commodification of workers, which could be used as research objects. With limited time, researchers can only focus on the commodification of workers. Suggestions for further research to be able to see and discuss other media political economy practices. In particular, other commodifications that occurred during this era of media convergence occurred.

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